

[REDACTED]
Must Remain in
Transcription Room

M 1092

Thursday December 11, 1966

Boston

MR. NYLAND: Good. Then we have to start -- have to start without Neil, huh? I listened to the last tape; that is, the Tuesday tape, and a lot was taken up by that Neil. But Ed, you had a good job, huh?

Ed Luttrop: A tough one you mean?

MR. NYLAND: A little.

Ed Luttrop: Yes

MR. NYLAND: not too tough, but it was very good. At least I'm glad that you...

Ed Luttrop: Started talking.

MR. NYLAND: Yeah, yeah, ... also...

Ed Luttrop: I think, it seems like I picked the wrong time in a way.

MR. NYLAND: No, I don't think it was wrong. So now about Work. What, what was this--who--where is--Susan, didn't you say something about this sleeping business?

Susan ____: Yes.

MR. NYLAND: Yeah.

Ed Luttrop: Are we starting Mr. Nyland?

MR. NYLAND: Oh yes, long ago. That's too bad you haven't recorded. You cannot make it retract it.

Ed Luttrop: Yes.

MR. NYLAND: Well, you missed it.

Ed luttrop: Was everybody else running?

Gunther Weil: Yes.

MR. NYLAND: So far as we know; yes Ed, you're the only one who was late.

Ed Luttrop: Sleeping

MR. NYLAND: I don't know.

Ed Luttrop: Lost in conversation.

MR. NYLAND: Uh huh; what was this about sleep?

Susan: Well, like um, I was talking about physical sleep, not --not that--that I... It's sort of like a reversal of things that had been happening to me before, you know.

MR. NYLAND: How's that?

Susan: Well

MR. NYLAND: What is the reverse of sleep?

Susan: Well, maybe it comes from the place, but it feels like running around all the time. I've been having a very hard time staying awake, just physically. I've had to force myself to do it. And um, sometimes, sometimes I didn't even want to, but...

MR. NYLAND: Was your body tired?

Susan: No. It wasn't really like that.

MR. NYLAND: Why did you want to sleep? ... Drowsy?

Susan: Oh, sometimes I--I would want to clear my mind, you know; and so I'd sit down to do it, and I'd get so tired from trying to do that, I'd just fall asleep.

MR. NYLAND: And then can you clear your mind when you sit?

Susan: When I sleep?

MR. NYLAND: When you sit.

Susan: No, not always. Sometimes it's clearer...

MR. NYLAND: How is your mind?? is it active; or is it given over to daydreaming? Have you ever tried to meditate and stick to one subject?

Susan: Sometimes.

MR. NYLAND: How well is your mind trained? Can it stay with a certain thing when you say "now you have to figure this out." And not let it go until you have figured it out? How active is your mind? Of course, there are differences in minds, you know. Some are alert, quick, brilliant, dumb, stuffy. You know? What kind of mind have you got? Have you ever thought of it; compared it to other people's minds?

Susan: When I do that sometimes, I feel like other people can think things through, you know, follow something to the end, and I don't know how, you know. I find it really hard to do, even when I really want to.

MR. NYLAND: Does it function slowly?

Susan: Not, not when it starts, I don't think.

MR. NYLAND: No, but before it starts in getting an answer, do you have to consider it first before you say something? As it were, you let the question penetrate first and then you answer; or are you quick?

Susan: I have to think first.

MR. NYLAND: Yes. And then when you start, do you start slowly; still considering it, until you get in it, and then, of course, you can have full steam and go ahead. You know, when there is something the matter with one's mind, that you're sleepy and so forth, there are a variety of things you can do about it. But it all depends on what you know first about what your mind is, and what it can stand. If you discover that you're sleepy or for some reason or other you can't keep your eyes open, it may be lack of interest in what you're doing. And if you're not doing anything because you happen to sit, or perhaps think, or maybe meditate, it would be a very bad condition when you're already so close to the possibility of falling asleep. If it happens again, I'll tell you a simple thing. Can you put a matchstick so that your eyelids won't fall down? Can you take some time to put them up right? You know, it's like a monocle that constantly falls out of your eyes when you want to look through it. But at least it will give you something to do; that is, if you don't want to fall asleep. If you really think that you shouldn't, you have to be very clear about that first. Because sometimes it is a little indulging and maybe you like it. For that reason, you don't oppose it. Another thing is to get up and walk; up and down, up and down, up and down, around the room, turn around, turn the other way, one step forward, two steps back, two steps forward, three steps back, etcetera. Then walk, one, two, three, count out loud. Count in a dif-

ferent way, you know, like we sometimes do in movements: one, two three, four, four, three, two, one, two, three, four, five, five, four, three, two. Like that; you know? I've suggested it a few times. Give your mind something to do that it can do and that requires a certain form of attention. One, ten, two, nine, three, eight; you see? Counting like that, but do something with your mind and with your body. And again I say if you want to get rid of it - if you don't want to have this so-called 'sleepy period' - it's quite easy to get over. Quite easy. It's not a big problem at all. The more you can become interested in what you're doing, the less desire you will have for sleep. You know that. As soon as anything becomes monotonous, it simply means that they have lost interest. So there you have to put something else in its place in order to make sure that there can be interest that you have in the form of constant energy.

Neil, you go sit right here in front of me and you sit and sit. Okay?

Neil: Thank you, Sir.

MR. NYLAND: You understand? Will you do it? And don't have any fear about your mind. One mind works different from another. In the end they're all the same. You know. what the mind is for is for the accumulation of knowledge and data. And sometimes the mind when it has that kind of a knowledge--fact, then you can shovel it around a little bit and your memory can bring it forward. You can also ponder about it and start weighing the different thoughts or the concepts. All of that of course for a normal mind is just the way all and everybody is. Only it starts to function a little differently. All right? Yeah? Do you think it was on account of Work that this kind of mental abberation took place?

Susan: I guess I didn't know why.

MR. NYLAND: No, I don't think so. I don't think that that made you do it. All right. You try now all these different things and next time when I come back, huh, we can talk about it.

All right?

Susan: Thank you.

MR. NYLAND: Good. Where's Eric? Where is Eric?

Eric: Here he is.

MR. NYLAND: Ah, Eric, you know, that experience you talked about. It can be quite true. What everybody else said about it is also quite right. Never look for it. If it happens, fine. But never think that it ought to be, and surely is not a necessity of Work. It can be as a result of Work; but the results of that kind of Work is only while it is an extreme impartiality. At such a time one has freedom. And it is at that moment that one really feels as if one is detached. But it does not happen so often; and it is not necessary even to have it in ordinary work. And that it might be because of this...thinking and sometimes wishing to be impartial, that it might be accidentally--take place and then at that moment you have that kind of experience; and simply saying "isn't that interesting," and then let it go. Because as soon as you start, again, looking for it, like many of the others told you, it is of course wrong. It's already trying to dictate what the results should be and that always interferes with the desire to be Aware because the one is mental--ordinary mental process--and Awareness is not. So don't be disappointed in it. Be glad. That's quite right. It was reality for you. Don't compare it with the LSD because that's an entirely different kind of process. Unfortunately, it is so different that if one knows a real experience of an Awakening, it can never be compared with any kind of expansion of the brain because it is a different kind of taste and it's a different kind of realization. You're not taking LSD now?

Eric: No.

MR. NYLAND: You have?

Eric: I have.

MR. NYLAND: The question came up about the results of certain chemicals that have to work out. Of course that is true. But when it is already quite some time ago you can be almost certain

that, if you didn't take too much of it, that it's gone by this time. The body will eliminate it in time, but it may take a long time before it actually gets rid of all of the thing. That was meant by--it was misunderstood. There was some question or discussion about it. I think it was quite correct. Whenever there is something that is in the body, it has to get out when it is foreign to the body. And the body can take care of it under normal conditions because when it's healthy it forms certain un--antichemicals which eliminate it. But it may take sometimes a little time and when there is too much of it, it already might have had some--might have done some damage and it would take again some time before that can be repaired, and sometimes it is not, not possible to repair it. One runs a risk that all kind of foreign material in the body--and to some extent it's quite stupid to use one's body simply as an experimental ground to find out what will happen to it. Stay away from it, of course. All right? Good Eric. Then what other questions were there? Ah, the question Neil.

Neil: Yes Sir, Mr. Nyland.

MR. NYLAND: Yeah, that is you.

Neil: I've been a very bad person.

MR. NYLAND: I will tell you how bad you are. You don't have to confess. I listened to the tape. And you know, you said yourself--you said two things. One was that you didn't know what Work was. And the other was that if I heard about all of this, I would chop your head off. Remember?

Neil: I don't remember.

MR. NYLAND: You don't remember that?

Neil: I--not verbatim what was said.

MR. NYLAND: Mmh?

Neil: No.

MR. NYLAND: How did you say it?

Neil: Uh, well, I don't remember.

MR. NYLAND: Oh, you didn't use my name in vain, did you?

Neil: Yes, I did.

MR. NYLAND: Well, it was in connection with some kind of a chopping that had to take place.

Neil: Thank you, Mr. Nyland.

MR. NYLAND: Now we'll set things straight, yeah? You're here.

Neil: Yes, Sir.

MR. NYLAND: As a guest.

Neil: Yes, Sir.

MR. NYLAND: All right?

Neil: Yes, Sir.

MR. NYLAND: And you now have a special task not to speak at all. You just listen. If you value coming to this group because you feel that these people are honest...

Neil: Oh, I desperately want to come.

MR. NYLAND: Okay, then you can. But I don't want them to be interferred with in any way they wish to carry on their meeting and moreover...

Neil: I can't help it.

MR. NYLAND: Yes, yes, yes, you can help it. And if you cannot help it, you cannot come. Okay? You can speak perhaps a little when I'm here, because I happen to know a little bit about you. But otherwise, it not only isn't right for them, but it surely is not right for you. It doesn't help. And if it's a question of trying to find out instead of constantly saying "I don't want to Work," then a little different attitude is necessary. There's a certain meekness, a certain wish to find out if I don't know, what to do. You know?

Neil: Yes, Mr. Nyland.

MR. NYLAND: All right Neil, now you can go and sit somewhere else. So that will be a task for him. And all of you have a right to tell him to shut up. But as long as Neil can get certain things out of a group, he is entitled to it. And it is also up to all of you to have the proper attitude towards it. That is never criticize when you don't know why a person is the way they are. You may not like it, and it may rub you the wrong way, and sometimes you may be quite right in your criticisms. At the same time you cannot say it because it will not be accepted by the other. He cannot accept such statements until there is already in him something that could recognize it; and then of course he would agree with it. But sometimes

it goes very much up and down and no one has really a right to tell someone else to do this or that or not to do this or that. Leave it alone. But be as tolerant as you possibly can be; and that in itself - if there is resentment - then I think it is also very helpful to wake up for yourself; to see to what extent that you are affected by these things in ordinary life and sometimes personified in someone who happens to rub you the wrong way. Of course it happens many, many, times, not only in a group here, but in ordinary life. And the question is, what will you do with it? To what extent will you let your anger or your disagreement go and express itself? And sometimes you ought to ask yourself "What for?" or what do you really think you can accomplish with it; and only letting off a little steam so that you will feel better. It's far better that you have that kind of a tendency, to get up and walk around a little bit and then yell it aloud at the top of your lungs if you like outside somewhere. Come back when you're in a better state. You have an obligation towards everyone in this group. You know that. It is that kind of a reason why one has to learn to know each other a little better. And when it actually then starts to take a form, you will then be able to know much more what you should do for each other. And with that perhaps you can help each other, but you surely will be able to help yourself if you do it in accordance with a desire to acquire for yourself more knowledge and knowledge which can be controlled. It can help you in your ordinary life at times when it is -- let's say, if the circumstances require on your part a certain flexibility, that you will be able to do certain things with it and not just follow the regular pattern of your ordinary mechanical behavior.

So now, what other questions were there this last time or in the previous time? As I said, it is five weeks now, you know. You must have accumulated a great -- Ah Atamia is here. Now nice then. Gail here? Ah, and your friend?

_____: He's here.

MR. NYLAND: Good, and the other friend?

_____: He left today Mr. Nyland. We asked him to stay over,

but he, ah, could not do it.

MR. NYLAND: Is he coming anywhere near New York?

_____: No, he lives in Illinois.

MR. NYLAND: Oh, we have no group as yet in Chicago. But you never can tell. Yes, Gunther.

Gunther Weil: I would like to intensify my efforts now and I would like a task that might help me in that conviction.

MR. NYLAND: What are you doing now in professional work? Contact with new people, new clients?

Gunther Weil: Some of that. Uh, most of my time is spent, uh, in talking to people I already know, discussing with, matters that pertain to the work that I am doing.

MR. NYLAND: Do you meet many people?

Gunther Weil: Quite a few.

MR. NYLAND: Many new people?

Gunther Weil: Yes, I think that that opportunity always, in terms of what I am doing now, that opportunity presents itself quite often.

MR. NYLAND: Say Gunther, if you meet a new person - you may have heard something about him - probably otherwise the reason you wouldn't go and see him for some reason or other. But try to see, if when you see him for the first time, to size him up immediately for what he is. You see it has to be very quick because you won't have much chance. Then when you come in a room, there sits a person, you know, very soon you'll have to shake hands with him and say hello. By that time it's already a little spoiled. The first impression...of that what is now as an image, as you see a person like that, and that you then could describe him, not necessarily physically, but psychologically. And you have to get that from the way he sits, the way he gets up, the way he walks towards you, if he stays sitting, the way he moves, his posture, from his voice. You have to have a definite picture of such a man, so that afterwards you could really describe him; and then if you meet him again, to check up if you were right. The reason for saying this is if you are Awake, you'll have a far better picture of the man, and you have an impression which

you do not get in an unconscious state.

Gunther Weil: Should I write it down?

MR. NYLAND: Yes, afterwards you write it down.

Gunther Weil: Write down the initial, the initial impression.

MR. NYLAND: Yes, after the first initial shock, as it were, you get, you write it down. The more you are Awake, the better it will be. And that is what the task is for. And then afterwards, when you see him again for the second or the third time, check up to see and how far you were right. You have to learn it probably because it is not something, unless it comes easy to you, which I don't think in your case. You will have to consider it. And you don't like to have a judgement that afterwards you might have to change. But it doesn't matter. The main thing is to see how perceptive...perceptive you are in that case.

Gunther Weil: I have, looking at my life in the last couple of years, I have a tendency to make snap judgements, but I've tried to, to uh, not to do that so much.

MR. NYLAND: It's not a judgement you know, and in a...

Gunther Weil: Yes, I know what you mean.

MR. NYLAND: You know, it is a description. It's a different thing. You have to be quite free from it. The more Awake you are, the less judgement.

Gunther Weil: The more impartial, in other words.

MR. NYLAND: Of course immediately. In an Awakened state one is all understanding. It's quite a different state. No criticism, not only of yourself, but also of other people. That is the acceptance of conditions the way they are without even wishing the conditions to change. The acceptance of all circumstances in which one experiences something, all of them have a meaning for one when one is Awake; that they remain food; and that they do require expenditure of energy to which that particular condition is entitled; to the extent that it is required.

Gunther Weil: To what extent does humor enter this?

MR. NYLAND: Humor usually is a subconscious or an unconscious

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state. You can be with humor if you like; become Awake. Provided that what is your body and your mind and your feeling are all in laughing, shaking, your body from the outside to your inside. Like a laughing Buddha; almost guffawing. Ho ho ho, like this. The totality of yourself. At that time you can be Awake. And if you have a picture of Mullah Nassr Eddin in mind, that's the way he laughed. For that is very good.

Gunther Weil: I asked that because I read a review of this new book by Catherine Mulme in which she described the way Gurdjieff described her and her friends and the use of animal analogies that Gurdjieff...

MR. NYLAND: Crocodile.

Gunther Weil: ...so often used. They're rather humorous and yet they convey an enormous description of...

MR. NYLAND: Well, I think at that time it was a little bit-- useful in many different ways to give people a certain animal that they represented. There was a little period of that kind where we all represented certain animals and we had to find what was our animal and see if it would check up; it was not only with the crocodile and the rest of them. That just happened to be a little group who at that time also existed and which used it. But we had, even with Orage, certain training in behaving like an animal if we were one. And I still see it at one of the schools where we had our movements, traveling around as an animal that we would represent in the way we were. That was a very, very, wonderful kind of an experience. So I think it was all right when the humor wears off fairly soon, and then it becomes nothing else but a name. It was good for that.

Gunther Weil: For this task I should try to stay away from labels.

MR. NYLAND: Oh yes, oh yes, not at all. If you want to describe--a psychological description. You can immediately say what kind of character a man is, even when he uses certain words you would know. You know? And the talk; his attitude towards you; the way he looks at you. All of that, you could-- the expression on his face. I don't say that's fairly easy,

but the question is "Is it right?" or he may be acting and you have to see through that.

Gunther Weil: In the circles that I travel there's an enormous amount of acting.

MR. NYLAND: Yeah, most likely. That is what will--will make it a little more difficult. But use it to wake up, Gunther. Don't use it as a description of physiognomy and so forth. It is something that really can be helpful for yourself. And as I say, when you are Awake, you're in a far better state to judge. That is the judgement won't be there. Now what other things? Yeah.

Mary: Me? I'd like a task.

MR. NYLAND: Mary, you're taking care of the books, aren't you?

Mary: Yes.

MR. NYLAND: You're a librarian?

Mary: Yes.

MR. NYLAND: Have you much trouble?

Mary: Not too much, some.

MR. NYLAND: I wish everybody would give you trouble. Huh?

Mary: With the books?

MR. NYLAND: Yes. Somehow or other to give you a task.

Mary: Well, I don't do with the books too much.

MR. NYLAND: Well, then we do a little bit more. And we ask everybody to be very obnoxious to you whenever you talk about a book. Can you do that? Can you all do that? Can you do that now as a task for all of you to help Mary? Is it difficult to be obnoxious to someone when you don't feel like it?

Ed Lutthrop: Somebody like Mary.

MR. NYLAND: Well, I would always say present company excluded, but we happen to talk about the present company. Yes, exactly Mary. So that Mary can expect some kind of a bad remark, or I call it obnoxious, critical maybe, harsh. Could you stand it?

Mary: I don't think I'd care for it.

MR. NYLAND: Yeah. No, of course you wouldn't care for it. But can you stand it when you call up the best of the group and say "Ah, who is this now?" Huh, like that.

Mary: I see.

MR. NYLAND: Would be terrible, wouldn't it? Could you use it for Waking up?

Mary: I could try.

MR. NYLAND: Yes. I think you can try. At least you can try it for the next three weeks and see what the advantages are if you have that kind of a job in which you take really the rest of the group also into consideration and they consider you. And I think that everyday one person, at least, should telephone you. And then you can be immediately on your qui vive whenever it happens 'Aha!' you know. And to meet it. To meet it on that particular ground with the idea that this probably is Work. All right?

Mary: All Right.

MR. NYLAND: It's a strange kind of a task where you become dependent on someone else, but the others can also profit by it. And you call up about books that are late that should have been returned already long ago. You can be just as vile as they are if you want to, you know. All right?

Mary: Okay.

MR. NYLAND: Good. Or to collect books from them and to try to get it out of them.

Mary: They never bring them back.

MR. NYLAND: No, of course. That is the task of a librarian. Otherwise we wouldn't need you, you know.

Mary: They don't even donate them.

MR. NYLAND: That's much worse. So it is your task. Don't let's talk more about it because it will enlarge and get bigger and bigger, huh?

Ed Luttrop: She can't wait to get started.

MR. NYLAND: Ah Ed, I'm not so sure about that. It is not that easy.

Ed Luttrop: Yeah.

MR. NYLAND: And I think before she gets started she'll have to think quite a bit about it. But I would--I would simply give myself that kind of a task, that I would--I would try to get, extract at least ten books from them each week. If necessary to go to their home and look at their libraries. They will see

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you coming, you know. They will say "Oh!" I got fooled...

Mary: Hide them under the beds.

MR. NYLAND: ...I got fooled that way several times, you know. And out of the goodness of my heart and--I donated them and afterwards I felt sorry, and in one instance I stole them back. But apparently I couldn't stand it. You see what I mean?

Mary: Mm.

MR. NYLAND: It is like a group affair of something that each person can help each other. This produces a solidarity of course, among you. That's one of the things I want to talk about because in connection with Seattle and Berkely and Palo Alto now, and perhaps we'll have another Group in Portland. It's very necessary to try to keep in mind for the next year what might be a possibility of an exchange between groups. In the first place, there should be much more between New York and Boston. I think that New York is at fault also but it is a little closer and you ought to be able to do it. But the thing that I have in mind of course is that this communication between groups, that you start to know each other and that the name represents something. That if it may be necessary later on, that it could be extremely useful. Because if we are interested in maintaining something that is worthwhile, and you believe that it is not only worthwhile for you but also for others; and that for that reason you have an obligation to keep it as strict and exact as you possibly can.. Then maybe because of that you need help from other people who are thinking in the same direction; and they then can help you, and that one group can help another. And that you must see, and perhaps if you can arrange that somehow or other you must go to the West Coast. Inviegle some kind of a business trip out of your boss or whatever it is you can be clever about. See what you can do. Come more to New York. Try to have correspondence if you wish. How do they do this and that? What is their problem? Listen to some of their tapes; they can listen to some of your tapes. Exchanges on the basis of Work, as if you are exchanging information which has to do with a definite research problem into spiritual development. Because all people are

very much alike in that sense. Of course, they're all small like children when it comes to the question of developing a Consciousness. But also that on that particular road, since it is more or less the same, also similar obstacles are there, and it sometimes might be quite worthwhile to see how other people solve a problem that you might have. Don't depend on me all the time. You--you know that. You know why I say it. Not only that I think I will have to travel a little bit, certainly next year, that it may not be so easy for me even to come to Boston; but also with the totality - and I've said it on one of the tapes - I will not always be here on Earth. And there has to be something that is crystallized and stays with you; and that really could become permanent for yourself if Work can actually have that effect, and also you have the responsibility of helping maintain it and to see to what extent you can carry it further; or at least to hold on to it for your own sake.

So with that in mind, I think this question of communication, the question of solidarity in a group, of understanding each other enough to get angry and mad or to use each other for a definite purpose; all of that is necessary and is quite legitimate. So it will bring up many other kind of a questions on the part of yourselves that you should at certain times...(phone ringing) Bill, not Neil, yes you. Yes Alec.

Alec: Mr. Nyland, may I have a task that would help me to intensify my focus.

MR. NYLAND: To do what?

Alec: Well, I think in the way of observing myself.

MR. NYLAND: A task for that, of course, but in what respect? How well do you know yourself?

Alec: Well, I do spend a great deal of time trying, trying to study myself.

MR. NYLAND: Your task is, Alec, not to think too much. Your task for the next three weeks is not to read at all; but each time that you happen to think about Work, that you make an attempt to really utilize it; to put it to practice. You know enough. There's a little bit of a tendency to satisfy more

intellectually in order to have clarity, and waiting until it is all clear before you can start. You know that's quite wrong because you use it as a substitute. You have to get rid of it. You have to get so used to this kind of Work that whenever there is an idea that may be new to you that immediately you say "How can I use it?" The enjoyment that there is sometimes in an intellectual satisfaction of that what I see and it gives me clarity, and logically building up, and see how things fit together. Of course, it's most enjoyable, and that there is a desire, this craving almost for more and more knowledge of the kind that satisfies you, with which you can feel at home. But there is a point of course, when the brain gets a little bit too stuffed. And that then whatever the accumulation of the further data is simply stored away without being digested. And after that comes the point that nothing more can go in, and it starts to get very crowded. And as a result, of course, even the thoughts that are there cannot come to the foreground anymore because the memory is not allowing it. So you really kill the functioning of your mental processes by putting too much stuff in it. And the result is of course, that that what is there becomes quite worthless and a lot of the information after sometime definitely becomes like sawdust. You have to clarify it, and of course you have to cleanse it. You have to purge it. And there are two ways of doing it. One is a normal process of digesting in which the different data are relegated to memory and pigeonholed. It's a logical process, simply that takes place in every person after sometime. Sometimes quick, sometimes not so, but in any event it helps clarify certain things, and then you are ready for something new. The other is that that what is a concept of something that has to do with Work, and it is very clear in your mind of what is needed for Work that it is then put to practice and in that way it is used up. It clarifies the mind because it's taken out of it. And by putting it to practice, it becomes part of an experience. And the experience again will lead to a form of mental process which I call an understanding. But it's not going to be lodged

in the same place in the brain. And as a result the brain, having now used up whatever data there are in the form of the application of a dexterity which I acquire when I use already information I have for a definite purpose in order to get an experience. As a result of that there are empty spaces in the mind which then can be filled with new kind of material; and then you're entitled to it because they can be received in the proper way. So for three weeks you forget about All and Everything, about Ouspensky, about Kate Hulme. Any books that you are reading at the present time you just put a little indicator on it and shut the book up. You know, you can look at it, and you can look at them and say "too bad I can't read you." And as you stand in front of the shelf and you contemplate that, you probably will feel very sorry for yourself. And then you talk to your brain a little bit and say "Let it alone. I'll make up latter." But for three weeks you will try. And each time that you have these feelings of being a little sorry, together with that by association is the requirement that you put to practice what you already know. If you have any difficulty about that, then you can use your brain for writing up what you know about Work. You see, it's not a question that you don't want to use your brain, or I don't want any further accumulation of data. So if you want to write it up: "Work for me means one, da, da, da, da, da, da, two, da, da, da, da, da, da," all right? Good Alec?

Alec: Well, if i understand what you're saying, when I feel this impulse to gather more data, do reading, I should turn this into a Work effort of observation; or trying to feed out some of the things that are accumulated.

MR. NYLAND: In that way, by using it up. And the result of that usage is of course, that you have moments of Awareness and if possible, if possible Awakening, states of Consciousness. That is what has to follow. Otherwise it is not used in the right way. You see, it is not a question of turning over the different thoughts you have in your mind and keeping on thinking about it. It has to be taken out of it and used up in the practice of actual behavior forms. You understand the relation-

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ship between the mind and the feeling and your physical body is a threefold relationship. I have some information in my mind about myself, or a wish that I now want to Work. I know what is meant by Work. It is the application of that what is a fact in such a way that when my physical body starts to behave, and it always does, but whenever I now try to create the little 'I' which is supposed to observe it, that then two centers of mine are engaged in that particular process. One is a mental process that is partly, of course, Conscious and the greatest part still unconscious; but nevertheless, the Conscious part tries to relate to that what is observing, which is my body and its behavior. And that the process engages the third center by having continuously the wish to wake up. So in that sense I use the three centers for a very definite purpose; and if it is right, that what becomes for me an entity as made up of the three centers, will produce a certain state of being in myself which is different from the usual way of ordinary behavior. So you see, it is actually that putting to practice means I become observant of that what is the physical body behavior. And simply it's kept going by means of my feeling as expressed as a wish. Now I said if I don't know exactly what is to work, I may have a little trouble because certain things may not be entirely clear. Then it will be necessary to use my brain to write up what I think Work means. So that is allowed. All right? One week you do it like this. The second week you don't at all. Don't pay any attention to anything. You don't know from nothing as far as Work is concerned. If anyone asks you "Do you--have you ever heard of Gurdjieff?" say "No, who's he?" All right? The third week you Work again.

Alec: The second week I still should not read. Is that right?

MR. NYLAND: Oh that continues, not reading at all. Oh no.

Even the second week you may have to put the books in a trunk. All right Alec?

Alec: Thank you.

MR. NYLAND: Good. Yeah?

_____: Mr. Nyland, when I tried to Work I didn't know if I was

doing what is called observation, so I sat down as you just said, and tried to write down what I thought observation was. And I found when I first tried to do it early in September, I found that I was trying to observe sensory awareness, and then I felt 'Well, I guess this isn't it.' And then I tried just observing what I was doing, like brushing my teeth and brushing my teeth in a different way. And then I thought...

MR. NYLAND: Why necessarily a different way?

_____: Because I suppose I just took it from Ouspensky.

MR. NYLAND: Mm hm, I'm afraid so.

_____: And then I decided I still wasn't quite satisfied, so I went through In Search of the Miraculous again, looking for references for observation and I found something on it. It was 112, where Gurdjieff asked the group, "What is the most important thing you notice?" And people answered him and he said "No, that wasn't it. You don't remember yourselves." So I tried focusing my attention on the little 'I' while I was observing what I was doing.

MR. NYLAND: Darling, where is the little 'I'?

_____: That's--I couldn't find it.

MR. NYLAND: How can you focus your attention on something you don't know where it is?

_____: Well, that's my problem.

MR. NYLAND: You know, it is very difficult sometimes to use the right kind of a word so the definition of certain words and to know what is meant by it. And the same trouble of course, exists when I try to define what is really Work on oneself. And surely it is a--not only a term that is being used as Partdolg-duty, but is something that has a very definite connotation, and it ought to be expressed in such exact terms that there cannot be any question about misunderstanding it. So when I say 'What is it that I understand by Work on myself?' I start out by an observation process of just looking, of something that is in me that is looking at something else. Otherwise there is no particular observation. Observation always means that there must be an observer and there has to be an object that is being observed. And many times of course, it

would need a certain instrument through which I observe. Sometimes this is a relation between observer and object, and sometimes it is a telescope. Whatever it may be, there are usually three things involved in that particular kind of a process, and that observation now has to conform to certain requirements. When I say that the little 'I' has to observe, I have to give it some room where it can be if it wants to remain in existence and from which it can start its observation. Well, maybe it is for certain people intellectually colored; and then I say since I have to know quite definitely what is meant by Work on myself, I have to be clear of what is the understanding of this kind of an observation, and that, of course, I have to have in my mind. Otherwise I cannot get clarity of that kind in my feeling center or in my solar plexus, or even in my heart. I can get feelingly to a certain conclusion, which for me also becomes knowledge, but it is very difficult if I follow that road to know exactly what to do when I want to become so-called Objective. So let's take first this intellectual process of the little 'I' becoming part of myself or created by me, giving it a certain function that I call 'observing myself as the behavior of my physical body.' It probably would put it in its simplest form of something that has to take place in a part of my brain which has now to become observant regarding something that I call 'myself.' In that way perhaps it is like Work on myself, or it is perhaps a remembering of myself in a certain description. It's not entirely correct, but in any event it is something that--I, I try to set up as if this little 'I' exists already, and would be ready at such a time to observe me. That observation has to be in a certain way. It has to have certain requirements; and in the first place, it has to be an impartial observation. By that I mean that whatever the mind now notices has to be in such a way that the feeling is not going to affect that kind of opinion or conclusion. That if when I make a statement about myself, physically behaving in a certain way, that that kind of behavior as perhaps an image, or in any event as something that I recognize as existing, is registered in a part of my brain com-

pletely the way it is without any further--further fringes, you might say, around it; no more embellishment by means of my feeling of liking or disliking it. So this I mean by the word 'impartial.' Impartial observation, so that observation, if it is real, it is not just looking or watching. It is a certain something of observing with impartiality, in which there is no partiality at all; and there is a third requirement I will talk about later. But in any event, in order to give that particular kind of Work a certain name and the result that is reached, I say it is a state of Awareness. That Awareness is in my little 'I' because that is the one that is observing. And it keeps on observing, with being impartial, as that what is taking place with my body - in the first place as behavior - and of course, all the different processes that take place with my body that I consider either feeling or an intellectual center. For the time being I don't want to observe that as yet, because when it has to be impartial, it is difficult to observe something that's completely built up of partiality, which is my feeling center. And the same trouble I have with an observation of my intellect because the third requirement for correct observation is that I have to have an understanding of a moment, that when any--anything exists at a moment, that that what is recorded as observation should be that moment only. You see? This I say instantaneous or simultaneity. So now the three requirements for this kind of a little 'I' to start to function is dependent on true observation, which means impartial observation, which means recording of that what exists and accepting it for whatever it is without further description; and to try to accept it at a time when it actually is acting in that way, recording it at that same moment in a certain part of my brain which can function that way. So these are the three requirements for impartial observation, and I start to realize that if I really understand impartiality, it will have to be at a moment. Because whenever I have a thought process which is expressed by means of an anticipation of the events which are now in the future, which will come through the present, and then become past, it's a functioning of my mind at

the present time are engaged in anticipation, expectation of what happens from the future, memory of that what is passed, and I recall, and a few other processes which are called mental processes like formulation and pondering, and things of that kind which also take place in certain sections of the brain. So that if I want to understand this question of a moment, I cannot think in the regular way. And again I use the word Awareness, for--in order to indicate that it is a different kind of a mental process, and that impartial observation of that what is the behavior form of my physical body, simply means that I receive at such a time when it does happen and it is recorded, certain facts which - they are not affected by my personal interpretation - reach a certain state of absoluteness, and I can say that is the truth about myself. So you see, it is limited now, this observation process, to something that takes place in my brain as a mental process recording that observation in an impartial manner, and at the time when it happens; and that has to do with behavior forms of myself. Sometimes we say it is as if that little 'I' is present to myself, and sometimes it is as if this little 'I' is separated from me. And then I say it is a difference between 'I' and 'it'. But what really takes place is that I have an experience of Awareness. And which Awareness, if it can be maintained, would simply introduce the possibility of extending a moment of Consciousness as a line of Consciousness. And that I call to be Awake. And that in that state of an experience of being Awake, I compare that with a certain form of Consciousness which at the present time I don't possess. As soon as there is an accumulation of data, it will be very difficult to maintain the fact that there is something separated from it because - from my body - because the little 'I' does all of this and becomes more and more part of me. You see this is the process by assuming first that it exists as if I endow it with a certain way of how it should function, hoping that ultimately out of that endowment something of reality will come; and that a little 'I', when I say it is in my brain functioning in a certain way, then it is being fed by giving it work to do in

the form of observing my physical body. That then this little 'I' will grow out into something that becomes more and more an entity; of something that starts to grow out into something perhaps like a maturer something, an entity, which ultimately could be of sufficient value for me to become a guide. I have to look at this little 'I' now as something that can grow. And the only way it will grow is when I give it work to do. And I can only give it work to do when I have a thought or a feeling that I wish to Work. And then I produce at that time, with all the energies that I have for that kind of a purpose, a certain state which I say 'this is a state of Awareness,' because in that state of Awareness I don't feel and I don't think and I can be impartial about that what I observe. I say you have to be very clear about what is really Work, so that when you want to write it up that you have no mistake. There is an 'I' and there is an 'it'. The 'I' does not exist all the time because I'm not capable of creating it or making it function. The 'it', my personality, continues to exist all the time. When I talk about impartiality, it is not a quality of my 'it'. It is a quality of 'I' only. When I talk about simultaneity, it is the little 'I' that has that particular attribute, and not my personality. My personality continues completely unconscious. And it is of course, affected by all the affairs of the outside world; and I keep on living exactly the same as before. And it never stops. The little 'I' only exists at certain times when the conditions, you might say, are right for it, or conducive, or when there is enough desire on my part to like to create it so it can function, even if it is for one second, or perhaps a little longer. And the way I make this 'I' function is, as I say, by giving it work to do; and this work is then expressed in an observing of that what I am physically, since that is the easier way of starting. And I divide the forms of my physical being into forms of behavior like movement, like gesture, posture, facial expression, and the voice, and tensions of my body, and sometimes breathing. But whatever it may be, I try now because it is a

different problem, because I'm constantly interfered by my ordinary mental processes which tell me that it ought to be also a thought process, that I ought to define it in a different way, that the little 'I' is every once in a while beclouded and I cannot see it. It is as if the little 'I' is like a sun for me out in the sky, which when it is open and there are no clouds, can warm me and can actually give me light. But as soon as the clouds come in front of it, it is non-existing for me. For me, it exists. So we have exactly the same problem. I can say that the little 'I' exists all the time. Only at times I don't know it. And therefore, for practical purposes, I say it doesn't exist. So it is not a question of quibbling with words like Ouspensky sometimes does, that the higher emotional center and the higher intellectual center exist and so forth. It doesn't matter. What good does it do to me? God exists also. But unless God is within me it has no meaning. That he exists for someone else, it's very happy for the other person, but not for me. And the 'I' only exists when there is something in me that wishes it to exist. And that may be sometimes going against the grain, and there may be many obstacles in the way, and there may be many clouds and sometimes it may be very dark; and my love for myself usually produces the clouds. My wish to continue to think the way I always have done, the way I want to feel because I think it is necessary for me, and not being able, and surely not willing, even to give up the things that are so near and dear to me; that I say 'that and that and that I need in my world.' All of that produces clouds which simply eliminate the possibility of the little 'I' even shining through it. You see now what I mean?
_____: I understand.

MR. NYLAND: Good. It is a little different probably from what you might have gotten out of Ouspensky. But in any event, I think it is as clear as it--I hope it can be made. And that it might lead to different kind of concepts; and that afterwards you will feel that the experience, as far as trying to put to practice these ideas, will give you certain results

which at times you will be fine and say 'This is for me now a state of Awareness or a state of Awakening.' You must make quite sure that perhaps after six months that it's different and after a year it may be different. Because you see, this question of little 'I' observing, sometimes the clouds are a little bit less, and sometimes the little 'I' is not full grown. And in the beginning it surely isn't at all. So that the result, that I receive as a question now for me experiencing Awareness or a state of Consciousness, is not at all what it might be in another ten years. And that for the time being I have to be satisfied with that what is partly Objective and most of it still subjective. And that if it is a question of dark and light; that is if that what is unconscious from the standpoint of unconsciousness, a dark state, as compared to a state of Consciousness which might be a light state, that between the two there is a whole range of twilight. Between white and black there is gray; and the closer I come to the white the lighter the gray will be; the closer I come to twelve o'clock midday, the less the twilight will be, the more light there will be. The closer I am to midnight, the darker it will be. And all these different shades of an experience is, as far as being Awake or having even states of Awareness, naturally are going to be tinted by the amount of effort that has been made, by the conditions in which it took place, and how much of that kind of a result is really pure or a little bit impure still. So be prepared that there are many differences that might follow one after the other, without now having any doubt about it; it is in the nature of it that it cannot immediately affect it and surely never will be hundred percent. But keep on Working, and single out very simple things like brushing your teeth. But don't brush them with your left hand. Because the object of you existing is just as good when it is brushed with your right hand or your left. The object is there. That is what little 'I' is interested in; not how you are; not what you're doing. Now from the standpoint of being reminded that you ought to Work, there are sometimes two things possible. When I break a habit of mine, then of course, it is called to my attention. When I still do the same thing now

nonhabitually, and because of its unusualness, I can associate it with the idea that I ought to Work. So when I brush my teeth with my left hand, the fact that it is unusual simply might mean that it would be a little easier for me to be reminded that I have to remember myself. Only for that reason.

_____: Then is this correct that it isn't so important that I see what I'M doing, but that I develop the ability to see, to see what I'M doing?

MR. NYLAND: It is necessary to develop the ability to see it impartially, to observe it impartially. The object does not matter at all because you're interested in an observer and having a telescope. And whatever happens to come underneath at the end of the telescope becomes an object. You can stand on your head and you can walk straight provided there is an observer. If one observes, usually that what is being observed is already affected by the fact that I want to observe myself. So many times I will change my behavior, slow down a little bit, and so forth, not spend as much energy in that direction because I would like to spend the energy in trying to become Awake. So of course, immediately when I set this whole string of activities in motion, there's going to be an effect on me and on the behavior form. But it doesn't matter because whichever way it is, it still remains an object for observation. You see, the freedom between that what is a little 'I' and 'it', is complete between the two. One need not affect the other. They will, but they need not. And the fact that the telescope is in between means simply that there is no direct relation necessary between the observer and the observee. And that I can substitute as an object to be observed physical behavior forms, all forms of my physical appearance. I can even put my feeling center under it after a little while when I know how to observe; and I can put my intellectual center under it and become observant of that if I wish. I can even afterwards extend it, that I can direct the telescope at everybody, and become Objective regarding all of them. You see? Theoretically of course, it would be possible. But you see how necessary it is first to develop an observer and a telescope. The observer I will call my 'I'. The telescope I will call

an objective faculty of my brain. And the realization of that what is given as Work becomes the totality of myself as I behave and as I am. And the requirements is that I, whatever I now observe, I accept for whatever it is. All right? Good. Yes?

Fred Goodall: I would like to be really open to whatever happens when I try to Work. And I have this trouble that what you spoke to Alec about--about expecting something to happen and comparing. You know - looking for those results. Well, this happens to me. I'd like to try to do something about that.

MR. NYLAND: You understand that it interferes?

Fred Goodall: Yeah, yes.

MR. NYLAND: Well, you're projecting something subjective into something that should remain objective. You cannot predict what a condition is going to be, in an objective sense, or having or being a result of an observation by an objective faculty which then, you might say, would describe a certain state on a different kind of level where the laws of subjectivity do not rule anymore. So as soon as I start to dictate, as it were, of what I would like, what I would expect, what I wish for, and usually it will be based on the opposite of that what I want to get rid of, when I see my own subjectivity, that I would not like this, and I would not like that, and for that reason I want to Work; that the solution is that whatever there is as energy, represented by my wish to wake up, should only go as far as the wish to be Awake. As soon as I discover that in my wish to wake up there's a little description of what I expect and hope for, I know that my ordinary mind is functioning and not the Awareness. So it is quite useless to try to continue to think that way about Work; and when I now discover that that is taking place, I say 'Stop it.' I stop Work - whatever it is that I was engaged in and which perhaps was wrong Work - I stop it in time. That is, I separate that period from any other period that might come by taking three deep breaths in a normal way and an unconscious way, and re-settle myself as a personality with the ordinary conditions

of my life. You see, I forget about Work. I become an ordinary, unconscious human being. After I've taken three deep breaths, I would try to find that there is still a desire that I wish to Work. And in all probability there will be because that is carried over. And then I start again with exactly the same 'Here I am. Here is my body.' I become Aware of my body. And my body now continues in its ordinary way, unconsciously in its regular forms of behavior, to do what has to be done. And again and again you make attempts with the little 'I' to be parallel to it, without allowing any form of mental process to predict what ought to happen. You have to fight it because, you see, if I allow it, my ordinary processes in ordinary life are always linked up with the results I want to obtain. If I make a cabinet or build a house, I have in mind that what it's supposed to be. And every time that I work on it I see the end picture already as a product that perhaps I will be very proud about. Our whole way of mental functioning, the way we think now and the way we use our thoughts is exactly for the purpose of extrapolation of that what is not as yet and might be. The whole idea of creation, as far as my mind or my feeling is concerned, as far as my endeavors in the direction of science and wanting to be an inventor, and as far as my art is concerned, of producing certain art forms for my own benefit or for the benefit of mankind hereafter, all of that has in mind that I see already a product as if it is finished on which I work. And constantly in working I am encouraged by the fact that ultimately it will be like that masterpiece that I believe can exist. This form of Work is quite different because it has to go in a different direction. Art and science have to do with a certain condition in this life. I may have in mind, trying to put something in that is of a different kind, and then you might say, I try to create something by reading between the lines or putting it between the lines so that someone else can read it. That would be a different kind of quality. But for most of that work I'm still interested in the production of a book, print it, add a story or whatever it might be, and all of that is an unconscious, an ordinary--an ordinary mental process; for me what I call

'artistic production.' And of course, it is absolutely legitimate as far as this Earth is concerned. But when I Work, I Work for a different kind of a level. And I try then from this level to introduce something that belongs to the next level. And that what I want to introduce is Objectivity. And Objectivity by definition is that what is non-subjective. So even--when I now engage in a method of wanting to wake up, I cannot use any form of subjectivity. And for that reason, when it enters I have to stop. When it enters it is spoiled. It is spoiled for the purpose of Objectivity. It is not spoiled for the purpose of maintaining certain conditions on Earth. All right. So you change yourself as you realize that you're on the wrong road, as if you make a detour by separating that part of your life. At that moment stop it. 'I am engaged in the--I'm on the wrong road now. I'm engaged in subjectivity.' So I come to myself and say 'Okay, we start again.' With that I start. After a little while perhaps I fall in the same trap. I stop again. And it will go like this sometimes for quite sometime before one really can become free from the dictation of that what is my will. When it says in the Bible "thy will," it really means that. Not me, but something else, which belongs to a different and higher kind of a level of being. All right?

Fred Goodall: Yes.

MR. NYLAND: You have to fight it, Fred. And it is an ordinary human quality. It cannot be helped to be there only for the sake of growth; of almost, I would say, becoming inhuman it cannot be there. It is an obstacle.

Fred Goodall: Thank You.

MR. NYLAND: Yes, you had a task?

_____: I'd like to have one.

MR. NYLAND: You want one? What kind? Where do you think you are weak? In what way would a task help you? What kind of tendencies have you that you would like to get rid of? Or tendencies that appear more or less regularly; if you can several times during the day that you are reminded that you have that tendency? Do you know any? Certain forms of behavior

of yourself that is stereotyped 'you'; certain ways of expressing yourself as cliches; uses of certain words under certain conditions - mechanically; attitudes toward different people that you have known before, always in the same way whenever you meet them; the thoughts that you have about certain things which always repeat themselves because they are inherent and connected with the thing you are contemplating. You see, to some extent, certain characteristics that you well know, very well about yourself. You can include even habitual forms of behavior. If you always do certain things in a certain way without any thoughts - combing your hair or brushing it, putting on a coat first the right sleeve, then the left. What shoe do you put on first? Does it matter? Left or right? _____: I don't know.

MR. NYLAND: When you go out of the door which way do you turn? Where is the key to the door? In what particular pocket of your pocketbook? When you drive a car you turn the key; what do you do automatically? What do you do when you pass a mirror? What do you do when you pass a shop window? What do you say when you meet a person in the morning? What do you say when you answer a telephone? How do you stand when you answer the telephone? What do you say at the end? How soon did you put the thing back on its cradle? Now out of that you can make about hundred different tasks. Will we select one? Do you like to write letters? Can you write a letter a day now for the next week? To the most impossible people who will be surprised to receive a letter from you?

_____: One letter each day?

MR. NYLAND: For one week. The second week again you can be free. Think about the terrible third week because then you have to write two letters each day. Now that you probably have exhausted friends and enemies. When you start writing a letter, and we assume you want to do it, before you write, put your hands on the table, flat. Try to relax your body. Try to sit straight. Close your eyes. Try to get a picture of yourself going to write a letter, as impartially as you

can make it. With other words, at that time in this relaxation, you try to Wake up. You try to become Aware of yourself, your body, sitting there with the thought maybe of going to write a letter; though that needn't disturb you because the fact is that it is quite easy to accept now the fact that you will write a letter. All right? You want to take it?

_____: The third week did you say, Mr. Nyland...

MR. NYLAND: The third week, yes, one and a half letters, all right? We put a little water in the wine. You think you can manage that?

_____: Yes.

MR. NYLAND: Or will we make it one and one third letters? Whatever you choose. After the first week you know a little bit about yourself and that is probably what you can think about in the second week. All right? Good enough task? Fine. Then you tell me after three weeks, if I come back. All right? Yes, Janet.

Janet: I guess I haven't had a task for a long time and I would like one too.

MR. NYLAND: Janet, didn't we have a task once that you were in an office and that you had to walk up around your desk?

Janet: Susan had that.

MR. NYLAND: Susan had that? Would you like that?

Janet: I don't have a desk.

MR. NYLAND: Oh I see. You stand, huh? At--at school, you're teaching?

Janet: That's right. I go from class to class.

MR. NYLAND: Ah, what have you got? Not even a table? Do you sit? Do you have to go around to the different girls or boys and so forth when they are drawing and criticize them, huh? Can you--can you change that every once in a while, and hesitating before you go to the next? Can you during that whole process of criticism of drawings of someone else, remember yourself? Could you at such a time have a picture of yourself being in the classroom and all the...how many--how many pupils are there?

Janet: In a class?

MR. NYLAND: Uh, huh.

Janet: About thirty.

MR. NYLAND: As if you are on the ceiling and look at them and you see yourself walking around? Can you get that kind of a picture? As if there is, I would almost say, an evil eye in the corner of the ceiling seeing you? Could you get that picture as an image? Can you get it at the present time?

Janet: Yes.

MR. NYLAND: As if you are suspended at the ceiling and you see this whole group including you sitting there? Not so easy? Could you do it in a classroom, do you think?

Janet: I could try.

MR. NYLAND: Good. And then you can see yourself walk from one place to the other? And before you start talking to the pupil, you wait for a moment? At that moment you make contact with that what is above the ceiling. So of course it's how your nature imagines it. But much of this is simply an assumption that something could exist. And many times one goes on an idea of an 'as if-ness' that could exist, hoping that later on that what is 'as if' would turn into an actuality. And of course it will. Can you see that as a task? When you go from pupil to pupil before you start talking, you wait, and you establish contact with yourself which is up in the ceiling. Probably will mean that you remember it is there. You cannot look up. But you wait for a moment. Then can come a realization of that kind of a contact and then you can speak. All right? Yes? You think you can do it? Again with a little stipulation - the first part of the first week you do this; the second part, you don't. The three days you can do it, three days not, if the week--if the week is made up of six days, is it? Five days?

Janet: Yes sir.

MR. NYLAND: Huh, who says what? Huh, who's saying something?

_____: I said something out of turn, sir.

MR. NYLAND: Yeah. It certainly is out of turn.

_____: I didn't notice; I...

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MR. NYLAND: Shut up! Shut up! Three days and two days? Is it a five day week?

Janet: It's a five day week.

MR. NYLAND: Good. Three days you Work like that; two days you don't. The following week, the whole week you Work. The following week only the three days you don't Work and the two days at the end you Work. All right?

Janet: No. I have a lot of classes.

MR. NYLAND: You have a lot of what?

Janet: Of classes.

MR. NYLAND: That's okay.

Janet: You mean every time, every pupil?

MR. NYLAND: Well, that would make it very hard, wouldn't it? Huh?

Janet: Yeah.

MR. NYLAND: Let's take one class a day. Okay?

Janet: All right.

MR. NYLAND: Yes. You can manage that? More or less? Don't let me divide the hour of the class into halves and quarters because then it becomes much too complicated.

Janet: All right.

MR. NYLAND: One class each day. For how long is it? Each class?

Janet: An hour.

MR. NYLAND: An hour. That's fine. Will you try it?

Janet: To do it for an hour?

MR. NYLAND: All right Janet. If it's too difficult, you can do it for half an hour. Do it to the extent that you're capable. You be the judge yourself. Maybe five minutes already you realize you cannot do it. Only I want to be sure that you don't get disheartened. As--regardless of how difficult the task is you cannot do, that you are not affected by it so that you get really afraid that you never will be able to do any other task. You see that is what I'm afraid of only. Otherwise you can do whatever you like and can do, to the extent that you think you're capable, and not chewing too big a piece when you know you cannot digest it. And not to be lazy by

not taking on enough. So you adjust whatever you think you can do, and that will be the measure for the next day. All right?

Janet: Yes.

MR. NYLAND: Good. Fine. We leave it like that. Yes?

_____: I'd like a task Mr. Nyland.

MR. NYLAND: Are you still a lawyer?

_____: From what I last heard; yes.

MR. NYLAND: Are you still giving advice?

_____: Yes.

MR. NYLAND: When in a conversation, do you talk more or the client?

_____: It varies. The client should talk more. Sometimes I do.

MR. NYLAND: Then if they don't it's your fault?

_____: Yes.

MR. NYLAND: Your task: let them talk ninety percent. Make sure that in the ten percent you get what you want to know. Don't allow yourself to talk because you happen to sit on this side of the desk. Try to prevent it and try to draw the other out so that they will talk. Sometimes it may be quite difficult. If they talk very little, you still talk one-ninth of that. You think you can without disrupting your lawyer's practice?

_____: Yes.

MR. NYLAND: Good. Then take it. Every time that you feel impelled that you have to say something, and you cannot, that is the time you are reminded. All right?

_____: Thank you.

MR. NYLAND: Even if in the time that you do, and you start, and you realize, and it may be in the midst of a sentence, try to finish the sentence as quickly as you can. All right?

_____: All right.

MR. NYLAND: Yes, good.

_____: Thank you.

MR. NYLAND: You try it. You can do it any time you wish. No time limit. No particular assigning of any day. But you do it whenever you feel that you think you ought to try it. Then

try it for the whole day. All right?

_____: Yes.

MR. NYLAND: Good. How are you with that? Almost at the end of the tape, huh?

Ed Luttrop: Not yet.

MR. NYLAND: No?

Ed Luttrop: Thirty minutes more I think, anyway.

MR. NYLAND: This is a two hour tape.

Ed Luttrop: Yes.

MR. NYLAND: Yeah, sure. It wears me out. Ed, huh? Did you have your arm up? Yes?

_____: I would like a task, Mr. Nyland;

MR. NYLAND: What kind of a task will that be? You have a baby, haven't you?

_____: Yes.

MR. NYLAND: Could we make it in connection with the...how old is he?

_____: Oh, he is a child of four and a half.

MR. NYLAND: So you can talk to him. It's a boy?

_____: Yes.

MR. NYLAND: You can talk to him?

_____: Yes.

MR. NYLAND: And he listens to you?

_____: Yes.

MR. NYLAND: Does he listen to you when you tell him stories?

_____: Yes.

MR. NYLAND: Not reading; telling.

_____: He loves them.

MR. NYLAND: Can you make stories up?

_____: Not very well.

MR. NYLAND: Ah. Couldn't you try? It needn't be about princes and princesses, you know. Ordinary people like whoever is here, for instance. Could you describe, for instance, in very simple terms, what goes on in a group like this?

_____: Up till now I have not been able to do it. The occasion has arisen because he asks me.

MR. NYLAND: If he hasn't asked, but you tell him what you're

interested in. And you tell him as if you were there. When you tell him about a walk you have taken at the time, and it was very nice out in the forest or wherever you were. You tell him about little things that have concerned you in which you were engaged, more or less emotionally, and try to describe it in such terms that he feels it. Try to give him imaginary pictures about certain things that are a little unusual, not overdone. They still have to be within the range of whatever he might imagine; you know? Not creatures of the moon as yet. But ordinary things; even animals perhaps who can talk like a human being. That would be quite permissible. A cat who can talk like a man and has all the qualities of a cat, or a female cat, and still behaves in a talking and in an expressing and doing this and that like an ordinary human being. Make up a story of a day of a family of that kind. If you know enough about nature, about that kind of animal nature and behavior. If you don't, simply take some ordinary human beings who happen to live on a farm and do this and that, if he is inclined to like to hear about farms.

_____: He doesn't.

MR. NYLAND: He doesn't. What does he want to hear?

_____: He loves barns.

MR. NYLAND: Oh good; and you tell him.

_____: he just wishes to have a barn.

MR. NYLAND: Oh my. You tell him so that he immediately afterwards will go out and go to the barn. Every day you tell him a story. Does he go to bed easily?

_____: Ah, yes.

MR. NYLAND: And you can tell him this story before he falls asleep?

_____: Yes.

MR. NYLAND: And you can be present to the telling of the story?

_____: Yes.

MR. NYLAND: And you can change your voice in accordance with what the different persons are saying in a certain way, and make it convincing? And when you change the tone of your voice, can you hear it?

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_____: I'll try it.

MR. NYLAND: That's right. Every once in a while you can have pauses in which you come to yourself. And the realization of the little child sitting up in bed, and you in front also on a chair. And take it easy and relax, and just for ten minutes have a world of your own with him, and do as if nothing else in the whole world exists but just the two of you. All right?

_____: I'll give it a try.

MR. NYLAND: Good. Yes Karen.

Karen: In the past I have thought a lot about storytelling with the children. But I always get confused since I have two of them and...

MR. NYLAND: It is very difficult. You have to go in between. Every once in a while you emphasize one, and the other has to listen; and when you notice that the attention of the youngest is distracted a little bit, you have to go back to her and then let the other one sit. You have to vacillate. You have to be very flexible. For that reason the telling of a story is much more important than the reading because you can see them. You can see their faces and you can see what you have to choose as a word; and you also know when you have to have a pause, because that which you have been saying has to penetrate. And you have to watch their faces to see what actually is taking place. As if when it is penetrating, that then there is a recognition of some kind. Immediately it becomes noticeable on the face. And sometimes even an exclamation - "Oh!" - like that. Then you know you have hit home. You have to vary it in any way that it is possible; still it is not so difficult as long as it remains interesting. For instance, it doesn't matter the differences between one child and the other as long as they both are interested more or less in playing.

Karen: In playing?

MR. NYLAND: In playing, playing. Either with toys or with something that's a little bit more grown up. And very often the younger is quite interested in what might happen for the grown up when he sees what she sees, that what is of interest

to the grown up. Don't think there is too much of that difference in ages. I don't think it--it amounts to too much. But I would almost say what is a sure--a sure occurrence, or a sure fire; that when you tell a story about imaginary people in the form of ordinary people, but much smaller like dwarves or so, or perhaps giants, but at least human qualities. Don't ah, don't get into much of a kind of ethereal or ephemeral appearance. And don't make them out to be devils or so. As if they are living that day and have lived that day like what you remember of your children living that day. It becomes very important for their interest because they will start to recognize that they have the same kind of experience as whoever was in the story. And you are quite sure that they will follow that; see if you make a mistake. And that sometimes they will correct you - that did not happen because it didn't happen to them.

Karen: Right.

MR. NYLAND: It's the most marvelous way of making sure that the child will fall asleep. Because when you tell your story, and the fictitious little creatures in the story come to the end of their day, and they go to bed and they fall asleep, dutifully the children also fall asleep. Karen, I know by experience. I know it well. But in any event, try it.

Karen: All right.

MR. NYLAND: Again, with the same kind of an idea of 'what for'? Children? Yes. A relationship with them? Of course. For yourself, what you can extract from it. Again the variety of the different ways of forms of behavior for yourself; the adaptability and the flexibility; that what you can do, not in the ordinary, usual way as one is unconscious, but introduce elements that are even a little foreign to yourself. And in that way simply the acquisition of new forms of ways of living. It's very, very helpful and it is surely something that will keep one flexible. So as if one meets conditions that might require more flexibility, that then you have an ability to meet it. Good luck. Anything else now? Or are you now all...David?

David: About this time...yes?

MR. NYLAND: Yes, David.

David: Um, at this place we have come across the problem a number of times of making a decision about when something is right and when it's not right; and uh, I wonder if you'd talk about the possible development of that quality of...

MR. NYLAND: What is right and what is not right for what, David?

David: For painting or for a story at some point...

MR. NYLAND: Oh, you mean activity of the children?

David: No, I was thinking of an ordinary activity.

MR. NYLAND: For yourself?

David: Yes.

MR. NYLAND: Is the question then of dividing your own time?

David: It wasn't a question of time. It was a question of, uh, deciding at a certain point when something is right; when it should be left alone or when it should be changed.

MR. NYLAND: You mean when you paint? If you finish it up to a point where it's right. I'm trying to find out what you're thinking about, David. I don't know.

David: Uh, well, this was a question that Estercene and I were talking about sometime, sometime ago.

MR. NYLAND: It depends on two things. One is what one wants to accomplish by whatever one is doing; and the other is if you might have in mind to do with the product that's finished when it is right for a certain purpose. You see? And there are two different things.

David: Well, we've argued this before.

MR. NYLAND: Yes, I think so; I think so. And that is why there is no very definite way of making it say 'This is right', 'This is wrong'. It is not cut and dried like that. It is always in relation to the producer and in relation to the product. And that of course is--becomes dependent, on the place the product will have. That determines its value, if it's right or wrong at that place. And if that place is connected with a further subsequent event, or has disconnected with that what preceded it, will of course determine the rightness of it.

David: Well then, there is a rightness in itself?

MR. NYLAND: There is always an Absolute Rightness. Whenever anything is proper in the proper place at the proper time. And when it is finished in such a way that it is functioning in accordance with whatever the requirements are for the conditions in which it happens to be. Those are the factors that have to be satisfied in order to arrive at an absolute value. And if it is not that complete, there's always a subjective element in which different people can differ. So you never will have an agreement unless the people happen to think or to feel the same way. It does not mean that when they agree, the value is absolute. It is only when everybody agrees, then it is Absolute.

David: For Earth.

MR. NYLAND: For Earth and also for whatever purpose on Earth. It may be even a purpose in order to become a stepping stone for the next - also a purpose for Earth. It belongs there. But it does not mean that at the time that when I experience it, I will know what is the right place until I am free from all the different bondages that are connected with that what has been produced. So in order to find out the Absoluteness of anything, I have to be free from all kind of subjectivity myself. And therefore I will never really know what is right on Earth until I'm Awake. As long as I am in the midst of certain surroundings, I never can have that kind of panorama or that kind of a viewpoint; and I can never have the detachment which is necessary for Objectivity.

David: Well, when something like All and Everything is--is quite Objective, there must be something in us which can see it.

MR. NYLAND: At the present time it is written in a book with words which have a certain meaning, and also limitations for different people. It only is when you read in between the lines of that what is really the embroidery on which that particular flower is patterned, that you will be able to get the truth which is behind it. And that then one talks about that what is behind all activity. You see, this--this question of fundamental note, I don't know if you --if you realize that

sometimes it's absolutely necessary to have a fundamental note form the basis of anything against which one Works. It's true in music, for instance, in which there is a possibility of a fundamental note which is usually in the bass, and produce a constant sound against which melodies are projected. The instrument that is closest to that kind of a possibility, of course, is not a piano, and it is not an organ, it is not a violin, but it is a bagpipe. Where there is a certain bag filled with air which produces constantly one note and that is the basis. Gregorian chants are many times based on that as a fundamental something. Sometimes it can produce in an organ when you have a pedal, particularly the bass note, and keep it going. If you remember "Emperor Jones" of O'Neil when the constant hammering on the drum all throughout that play created something that was out of this world, as it were; and nevertheless had that effect because it was a basis on which something was being built. Whenever people who are friends talk and argue and agree, the fundamental note is friendship between them. It doesn't make any difference what they talk about when that fundamental friendship is there. That what is the underlying thought in a book - all this has to be there regardless of the kind of activities that are being described. That what should be in one's life is always an ultimate aim against which all activities of the day are simply projected. So this is what I mean. That whatever I now consider absolute, as truth, always has to be that what is permanent even on Earth, and on account of which there might be a relationship between that what is on Earth and what might be on a higher level. It has to be that what is unchangeable in the midst of activity. Usually one would say that that what is in one's life as manifestations has to be on the basis of God within oneself as a Conscience. So that, therefore, all forms of manifestations, all thoughts and all feelings, you might say, are tested against that and proven to be correct in the light of that what remains fundamental and eternal. And that the whole question of eternity, the question of omnipresence, always has to be seen as such a thing which continues to exist

regardless of any relative value. And when I talk about what is good and what is bad, the closer it can come to the realization of that what is permanent, the more absolute the value will be and the more good it will be. Because the godness, then, is measured in the direction of enabling one to go from one level to another. Ultimately, Goodness is only in existence when it will lead to the possibility of more understanding, and ultimately freedom. Then it is good. If it produces that with--together with all the other things it has to produce because it happens to be in a surrounding; I do not lose my ultimate aim when I buy a piece of bread; and maybe my immediate aim is that I'm hungry. If I talk to a friend of mine, I may have God in my heart and never forget. You see, this question, therefore, of absoluteness is not affected by the relativity which must exist on any one kind of a level, for which also there is a certain form of goodness. And in that sense we distinguish between that what is a daily aim and what is an ultimate aim. And that the one is--I call it an embroidery against the Messian cloth of its base. So we didn't get very far.

Ed Luttrop: Except we're nearer the end of the tape.

MR. NYLAND: Ah, we are that far, ah. Well then, it releases me. Have a good couple of weeks. I'm here before Christmas. I hope that it's just the Thursday before the Christmas day which is on a Sunday. In the meantime then, I hope you work with such pleasure, particularly when you make Christmas presents for someone else with your own hands. And when you happen to write out all kind of foolish cards and send them to all kind of foolish other people who accept them foolishly. Don't fall into a trap of mechanicality, particularly regarding Christmas. Whatever you wish to do and whatever you wish to wish for someone, put something in it of your heart that is real and don't follow the ordinary line of least resistance of having a few things printed because it happens to be the custom, and usually the commercial custom of simply catering

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to that kind of nonsense. If you have to buy things, you have to, okay. If you can make it, make it. And if you want to send a little card, write on it, in a special kind of way with special kind of ink, special kind of handwriting, if you possibly can with a kiss attached to it. But it has to be yours and not anyone else's. Try to keep your life free from the influences of others; and make yourself as far as you're concerned free from anything else because that what you represent for you becomes ultimately the God for which and in which you were born live. So I see you I hope in three weeks. So good night everybody.

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